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776 out with a bow and arrow in his hand, and as he danced in front
535 of the spectators he pretended to shoot at them.

In another dance he represented *Ele*, the lightning. He sat on a stone that had been placed in the middle of the open space, swinging his arms to the time of the chorus, and every now and then shaking his leg.

This observation is an important one in several ways. Although I asked the man to repeat it, in order that I might make fuller notes and obtain explanations of many obscure points, and although he grudgingly said that he would, yet he did not do so. He was, moreover, very reserved over the matter, and not very willing to talk about his own performance.

I believe that the performance was an entirely exceptional affair. I never at any other time either saw or heard of one man or even several men, giving a dance for the amusement of others. I think that the whole thing was entirely the invention of the performer. He had given the same performance, or one very similar, at least once before the occasion on which I saw it.

We may now turn to the Andamanese beliefs relating to the soul and the life after death.

161 The vital principle is at different times identified by the
775 Andamanese with the pulse, the breath, with the blood and with
766 the fat, particularly the kidney-fat. Thus the body of a slain enemy is burnt so that the blood and fat may be consumed in smoke and ascend to the sky where they will no longer be a danger to those who have slain him.

822 The nearest approach to our notion of a soul that the natives
828 possess is their belief concerning the double or reflection seen in
774 a mirror. In the Northern tribes the word *ot-jumulo* means "reflection," and also "shadow," and is also nowadays applied to a photograph. The word *ot-jumu*, in the same languages, means "a dream" or "to dream." We may perhaps translate the word *ot-jumulo* as meaning "soul." In the *Aka-Bea* language *ot-yolo* is "reflection," while there is a different word, *ot-diya* or *ot-lere*, for "shadow," and neither of the words has any connection with the word "dream" which is *taraba*. Mr Man translates the word *ot-yolo* as "soul."

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that he should feel thus. A man who has been successful in the day's hunting, for example, is quite justified in having his face ornamented in this way, and it is on such occasions as this that the custom is observed.

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When a man is painted for a dance, or on any other ceremonial occasion, with white clay, he is also painted at the same time with red paint. In these instances we must suppose that the red paint serves the same purpose as the pattern of white clay with which it is combined, namely to make the decorated person pleasantly aware of his or her social value. Red paint is also used, however, in sickness, and on other occasions, as affording protection against evil, particularly evil from the spirit-world.

This double use of red paint is to be explained by reference to the colour symbolism of the Andaman Islanders. For them the colour red is pre-eminently the colour of blood and of fire. There is ample evidence of this which it is perhaps not necessary to state. Now blood is identified with the warmth of the body and with life; the blood and the fat are sometimes spoken of as the two vital principles. Fire, as I have already shown, is taken as a symbol of activity and of mental excitement. Thus the colour comes to be associated in the minds of the Andamanese with all euphoric conditions, with excitement, vitality, mental and bodily activity, and with energy or force in general. It is possible that this symbolism, which seems to be much the same in all divisions of mankind, has a psycho-physical basis in the stimulating dynamogenic power of sensations of redness.

When a person is sick he is in need of vitality, of energy, and so his body is daubed with the red paint that is a symbol of the things that he needs, and by a simple mental process he comes to believe that by applying the paint to his body he increases his energy and vitality, and so helps himself to get rid of the sickness. At a dance, or on other ceremonial occasions, it is required that the individual shall have a sense of his own value, and for this he must experience that sense of personal force and vitality that is produced, as we have seen, by the action of the dance. This effect is reinforced by the use of the red paint which is the symbol of that condition of energy and vitality that it is

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(for some special reason) necessary for him to feel. As the value of the individual depends upon his strength or force, the red paint is thus a suitable means of expressing the value of him on whose body it is painted, and really expresses, though by different means, exactly the same thing as the pattern of white clay with which it is combined.

We are now in a position to understand the use of white clay and red paint in the purification of a homicide. This takes place at the end of a period of isolation, during which the man is entirely cut off from the social life, and lives in a condition of supposed extreme danger on account of the blood that he has shed. During this time he may not use his hands to touch food, and at the end his hands are purified by the application to them of red paint and white clay. It is clearly because these two substances are both of them in different ways symbols of conditions of well-being that magical virtue is ascribed to their use in this instance. It is perhaps worth while to recall that both red ochre and white clay are sometimes given internally as remedies against sickness.

For the sake of the argument it has been necessary to separate the two motives underlying the use of personal ornament, the desire for protection and the desire for display. But we now see that these two motives are very intimately related and are really both involved in every kind of ornament. All ornament in some way marks the relation of the individual to the society and to that force or power in the society to which he owes his well-being and happiness. When painting or ornament is used to give protection, it is, as we have seen, the protective power of the society itself that is appealed to, and what is expressed is the dependence of the individual on the society. When ornament or paint is used for display it is again the dependence on the society that is expressed, though in a different way and on occasions of a different kind. We have seen that scarification is also a means of marking the dependence of the individual on the society, and it is very important to note that the Andamanese sometimes explain it as due to the desire for display and sometimes to the need of protection (enabling the child to grow strong and so avoid the dangers of sickness), showing very clearly that there is some